

1918.

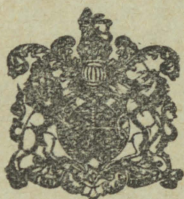
FOR ENTRY FORM, SEE PAGE 29

ALL PREVIOUS SYLLABUSES ARE CANCELLED.

SYLLABUS
OF THE
METROPOLITAN EXAMINATION

(I.) September, 1918.

(II.) December, 1918—January, 1919.



Royal Academy of Music,

YORK GATE, MARLBOROUGH ROAD, N.W.

Attention is drawn to certain important changes
in the Pianoforte, Orchestral Instruments and Elocu-
tion sections of the examination.

HER ROYAL HIGHNESS THE PRINCESS LOUISE (DUCHESS OF ARGYLL).

President.

H.R.H. THE DUKE OF CONNAUGHT AND STRATHEARN, K.G.

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Royal Academy of Music,

YORK GATE, MARYLEBONE ROAD, N.W. 1.

INSTITUTED, 1822. INCORPORATED BY ROYAL CHARTER, 1830.

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P. QUARRY.

1918.

THE METROPOLITAN EXAMINATION

FOR THE

Diploma of Licentiate'ship of the Royal Academy of Music.

This Examination is held twice a year, and is open to
**MUSICAL COMPOSERS, CONDUCTORS, PERFORMERS
AND TEACHERS,**

whether educated at the Academy or not.

1. The Examination takes place at the ROYAL ACADEMY OF MUSIC, LONDON, during the Academy Summer and Christmas vacations. The Summer Examination is held during the middle of September, and the Winter one usually occupies the last two weeks of December and the first week of January. The present syllabus applies to both periods of examination, and Candidates may enter for either or both periods. Candidates who enter for both periods in one year may repeat their pieces at the Second Examination, or present different ones selected from the same lists, as they may prefer. In choosing their pieces Candidates are advised to be careful to observe the requirements stated at the head of each Subject of examination, as the presentation of a wrong piece or failure to fulfil any of the essential conditions of their entry will render them liable to disqualification.

2. Forms of Entry, properly filled up, together with the fees (see pages 5 and 29), must be sent so as to reach the Secretary not later than **June 29th**, for the September Examination, or **November 13th**,* for the Christmas Examination.

Candidates desiring to be examined in two Subjects must pay the full fee in each Subject.

No entry will be accepted after these dates unless accompanied by an extra fee of 5/- per candidate, and no late entries can be accepted, under any circumstances, after **July 31st** and **November 30th** in the respective periods of Examination.

3. Candidates who have entered for the September Examination will have the option of transferring their entry to the Christmas period on giving notice to the Secretary of their wish to do so not later than **July 31st**, but Candidates **cannot be transferred** from Christmas to the following September Examination, except under very special circumstances.

4. Any Candidate failing to attend for examination at the time appointed will forfeit the entry fee paid—except in cases of serious illness, notified to the Secretary at least three clear days before the time appointed for examination, and verified by a medical certificate. In such cases, a portion of the entry fee may, at the discretion of the Committee, be returned or transferred. In all cases of re-entry the full fee must be paid.

* Except for Band-mastership and Theatrical Conductorship (see pages 20 and 21).

5. Candidates for examination in Singing, Pianoforte and Violin at the Christmas period may indicate whether they would prefer to be examined before or after Christmas Day. The Secretary will endeavour to comply with the wishes thus expressed, but cannot guarantee doing so; and in any case Candidates must accept the arrangements made for them, both as regards date and time of their examination, and also the Board of Examiners to whom they are allotted.

6. No Candidate under 18 years of age will be permitted to enter for examination as a teacher. Diplomas issued prior to the present Syllabus will, nevertheless, remain valid.

The Academy reserves to itself the power to refuse any entry for Licentiate Examination at its discretion.

7. All Candidates (except in Harmony, Elocution, Bandmastership, Theatrical Conductorship, and in Singing (Performers), and excepting such as hold any of the following British diplomas:—Mus. Doc., Mus. Bac., F.R.A.M., A.R.A.M., L.R.A.M., and F.R.C.O.) will be required to work a paper on Rudiments of Music, Musical Ornaments, and Harmony, as far as the chord of the dominant seventh, with inversions. This paper may also include the harmonisation of a simple melody. Two and a half hours will be allowed for working this paper.

Candidates in Singing (Performers), unless they hold one of the above Diplomas, will be required to work a paper on Elements of Music and Musical Ornaments.

Candidates in Singing (Teachers), in addition to the Rudiments and Harmony paper, will be required to work a paper on the Physiology of the Voice (see page 9), whilst those in Pianoforte (Teachers) and Organ must also work an additional paper on Form and Teaching (see pp. 13 and 15).

Candidates in Pianoforte Accompaniment must also work a paper on the Art of Accompanying (see page 22).

Candidates in Elocution must work the paper specified on page 23.

Candidates claiming exemption from the Theory papers must send proofs in support of such claim with their form of entry.

There is no exemption from the paper on the Physiology of the Voice.

8. The paper work may be done on the same day as the practical examination, or, if the Candidate so prefer, on the day previous, or the day after it, except in the case of those called for the practical portion on the first or last day of the examination. If two papers have to be worked they need not both be done on the same day. The Academy will be closed on 25th and 26th December, and possibly on other days.

The result of the practical and paper work portions of the examination is posted to Candidates about four days after the date of the practical examination.

In order to pass, Candidates are required to obtain at least seventy-five per cent. of the possible number of marks in each separate branch of the examination.

9. Candidates who succeed in the practical branch are not required to undertake that portion of the Examination again. If such candidates fail in the paper work, or any portion thereof, they may attend future Examinations in that portion only, on payment of a fee of one guinea for each paper.

Those who succeed in the Theory papers, but fail in the practical branch, will be exempt from again working the said papers. The same applies to the papers on the Art of Accompanying, on Elocution, and on Form and Teaching for Pianoforte Candidates (Teachers) and Organ Candidates. This exemption applies only to Candidates at the September 1912 examination and later dates. The claim for exemption must be made on the entry form, and the full fee will be payable by Candidates claiming it.

10. Candidates are expected to accept without question the award of the Examiners, and neither the Principal, the Examiners, nor the Secretary are authorised to enter into correspondence as to the reasons for the results communicated to them.

11. In Pianoforte, Organ, and Orchestral Instruments, no particular system of playing or fingering is insisted upon or acknowledged; the Examiners judge entirely by results. Candidates are not restricted to any particular editions of the works chosen, except where such is expressly mentioned.

In consequence of many requests from Candidates for advice as to text-books, the Committee have prepared a list of such works as they think will be found useful. This list appears on page 24.

12. Candidates who satisfy the Examiners in both portions of their examination (theoretical and practical) in any subject will be created **LICENTIATES OF THE ROYAL ACADEMY OF MUSIC**. They receive a Diploma to that effect, signed by the Principal of the Academy and a Director; and have their names publicly announced. The Licentiate Diploma certifies that the recipient is, in the judgment of the Examiners, competent to practise the specified branch of the musical profession. The Diploma also states whether such competency be as a composer, performer, or teacher.

Licentiates have the exclusive right to append the letters **L.R.A.M.** to their names.

In the absence of any request to the contrary, the Diplomas will, after they have been formally submitted to the Board of Directors at their meetings held in October and March, be sent to the addresses given by the Candidates on their forms of entry.

13. Candidates who have satisfied the Examiners in any class of any subject, will be eligible as Candidates in any other class of the same subject at a subsequent examination.

On payment of an enquiry fee of two shillings and sixpence Candidates will (after the completion of the examination period) be supplied with a statement of the marks awarded to them in each branch of their examination. This statement will be supplied only to Candidates. For paper work only, the total number of marks, but no details, will be supplied without payment.

14. The Committee of Management reserve to themselves the right of varying the Boards of Examiners and of appointing Examiners in addition to those herein specified, should occasion arise.

15. Examination Papers set in former years may be purchased at the Academy, Price Sixpence each Paper :—

RUDIMENTS OF MUSIC, Ornaments and Harmony :—

Nos. 29 and 30 (September), 31 and 32 (Christmas), 1914 ;
33 and 34 (September), 35 and 36 (Christmas), 1915 ; 37,
38 and 39 (September), 40, 41 and 42 (Christmas), 1916 ;
43, 44 and 45 (September), 46, 47 and 48 (Christmas), 1917.

A few sets of Rudiments Papers, set prior to 1914 (ten in all), can be supplied, price 2s. 6d. the set.

SUBJECT I. The Examination Papers of 1911 and 1915.

ELEMENTS PAPERS for Vocalists (Performers), v², v³ (1909),
v⁴, v⁵ (1910), v⁶, v⁷ (1911), v⁸ (1912), v¹⁰ (1913), v¹² (1914),
v¹³ (1915), v¹⁴ (1916), v¹⁵, v¹⁶ (1917).

FORM AND TEACHING (for Pianoforte Teachers) :—

Y and Z (September), A and B (Christmas), 1914 ; C and
D (September), E and F (Christmas), 1915 ; G¹, G² and G³
(September), H¹, H² and H³ (Christmas), 1916 ; I¹, I² and
I³ (September), J¹, J² and J³ (Christmas), 1917.

A few sets of the Form and Teaching Papers, set prior to 1914 (ten in all), can be supplied, price 2s. 6d. the set.

PAPERS FOR ORGAN CANDIDATES :—

On Practical Teaching.

E (1907), H (1910), I (1911), J (1912), K (1913), L (1914),
M (1915).

Tests in Score Reading.

1 (1907), 4 (1910), 5 (1911), 6 (1912), 7 (1913), 8 (1914), 9
(1915).

PIANOFORTE ACCOMPANIMENT :—

2 (Christmas), 1916 ; 3 (Christmas), 1917.

ELOCUTION :—

3 (September), 4 (Christmas), 1917.

ALSO (Price 1s.) :—

DIATONIC AND CHROMATIC STUDIES for Vocalists (Performers).

AND EXAMINATION PAPERS ON BAND-MASTERSHIP AND THEATRICAL CONDUCTORSHIP, 1911, 1912, 1914, 1915, 1917 and 1918.

The Questions on the "Organs employed in Singing" (Subject II.), the "Fingering" Tests, and Questions on "Touch" (Subject III.), are not published.

Papers supplied to order cannot be exchanged.

Examinations are held in the following Subjects:—

***HARMONY, COUNTERPOINT, AND COMPOSITION. (Subject I.)**

Examiners.—F. CORDER, F.R.A.M.; A. J. GREENISH, Mus. D., Cantab., F.R.A.M.; and Sir A. C. MACKENZIE, Mus. D., LL.D., D.C.L., F.R.A.M.

Class 1.—COMPOSERS AND TEACHERS.

Candidates on entering their names must submit a Composition, consisting of a piece of some extent written for either voices or instruments, or both, such as the writer shall consider to afford a fair sample of his musical and technical powers. Any Candidate whose Composition has been approved, and who has been unsuccessful in the further examination, may enter again without submitting a second Composition.

Candidates will have to work a paper which will include tests in Harmony and Counterpoint (strict and free) in not more than four parts, also in Double Counterpoint, Canon and Fugue.

Thereafter they are required to attend a *vivâ voce* examination, when they will be catechised as to the capabilities of voices and instruments, and will be required to play from orchestral and vocal score, and from figured bass. They will also be expected to show some knowledge of standard works and may be required to modulate, or complete an unfinished musical sentence at the Piano.

Class 2.—TEACHERS.

Candidates in this division will submit no exercise, but will have to work the same paper as those in Class 1. The *vivâ voce* examination will comprise questions on the teaching of Harmony and Counterpoint, on the relation of Subject and Answer in a Fugue and a spoken analysis of the Seventh Symphony of *Beethoven*, from the Pianoforte arrangement from the full score. They will be expected to play at the Piano four-part exercises written in open score (with the use of the Alto and Tenor clefs), also examples of

* *Entries in this subject will be accepted only for the Christmas period.*

HARMONY, COUNTERPOINT, AND COMPOSITION. (SUBJECT I.)—*Continued.*

chords and their treatment; they may also be given ear tests in the naming of intervals, cadences and harmonic progressions.

The *vivà voce* examination will last about half-an-hour.

The marks obtainable in this subject are as follows:—

	Maximum Marks.
Paper Work	100
Reading from Score or Analysis	24
Figured Bass or Exercises	24
Modulation or Ear Tests	28
General Questions	24
Total	200

150 marks required to pass.

Candidates who have passed in the paper work but failed in the *vivà voce* will not be required to do the paper again at a subsequent examination, but must pay the full fee.

SINGING. (Subject II.)

Examiners.—HENRY BEAUCHAMP, Hon. R.A.M.; F. PERCIVAL DRIVER, A.R.A.M.; EDWARD ILES, Hon. R.A.M.; FREDERIC KING, Hon. R.A.M.; AGNES J. LARKCOM, F.R.A.M.; THOMAS MEUX, Hon. R.A.M.; CHARLES PHILLIPS, F.R.A.M.; SELINA PITT SOPER, A.R.A.M.; ARTHUR THOMPSON, F.R.A.M.

In this subject, Teachers and Performers have a separate and distinct examination. Candidates may enter for either or both. In the latter case they will pay a double entry fee and have two examinations.

TEACHERS' EXAMINATION.

It is expected that Candidates in this Class will have had some experience in teaching individual adult pupils, and they will be required to demonstrate practically the method adopted by them, answering questions on:—

- 1.—Breathing—registers—classification and compass of voices.
- 2.—Technical Studies best adapted to ensure sustained power, flexibility and correctness of attack and intonation.
- 3.—The meaning of tone-colour in the voice—its cause and effect.
- 4.—Faults in voice-production most commonly met with, giving practical illustrations of exercises for correcting the same.
- 5.—The principal attributes of beauty of vocal tone, and how to acquire them.
- 6.—Distinct and correct pronunciation, and diction in singing.
- 7.—The characteristics and interpretation of Recitatives of various periods.

SINGING. (SUBJECT II.)—*Continued.*

8.—Phrasing, expression, and knowledge of vocal works, illustrating florid and dramatic styles of singing for each class of voice.

To sing : a *Recitative*, a *portion of a Cantabile movement*, and a *portion of a florid movement*, selected by themselves from the lists for Performers on pages 10 and 11.

To sing a piece at sight.

To play an accompaniment on the pianoforte of some vocal piece to be chosen by the Examiners.

To undergo an Ear-test by singing and naming intervals.

Quality and Power of voice are not matters of consideration in this class. Style and Phrasing are the essential points.

To work the paper on Rudiments of Music and Harmony, &c., specified on page 4.

To work a short paper on the organs employed in the art of singing, and on their respective functions in the production and use of the voice.

N.B.—This latter paper must be worked at the Academy previous to the Candidate appearing before the Examiners. Candidates may attend for the purpose on the day preceding their practical examination, or, if time permit, on the day of their practical examination. Three hours will be allowed for working this paper.

Candidates in this class need not provide their own accompanists unless they especially desire to do so.

The marks obtainable in this class are as follows :—

	Maximum Marks.
1. Paper work on the Physiology of the Voice	16
<i>Oral Examination.</i> —Method of Teaching, with Practical Illustrations.	
2. Production of Voice	20
3. Control of Breathing	16
4. Blending of Registers and improving Defects in Production	16
5. Vocalisation and Flexibility	8
6. Pronunciation and Diction	20
7. Teaching of Recitatives	12
8. Phrasing, Expression, and Tone-colour	16
9. Knowledge of Vocal Works	8
10. Performance of Vocal Pieces	16
11. Accuracy of Ear	16
12. Reading at Sight	8
13. Accompaniment	8
14. Examiners' General Impression of Candidate's Capabilities } as a Teacher	20
Total	200

Marks required to pass, 150.

SINGING. (SUBJECT II.)—*Continued.*

PERFORMERS' EXAMINATION.

Candidates will be required to satisfy the Examiners in the following tests:—

To sing Diatonic and Chromatic Studies, copies of which will be given to them on entering their names, or may be purchased at the Academy at any time (price 1s.).

To prepare *all* the pieces in their respective lists (only five, however, from the Light Soprano list will be required), and sing such of them or any portion of them as the Examiners may select, either in the language in which the title is given, or in the English translation, at the option of the Candidate. The selected Pieces may be transposed a semitone or a tone higher or lower. Those marked * must be sung from memory.

To sing a piece at sight.

To work a paper on Elements of Music.

The pitch used at this examination is the Normal Diapason. Candidates are required to provide their own accompanists.

DRAMATIC SOPRANO.

- RECIT. { "There were Shepherds" (as far as "Which
is Christ the Lord" } (Messiah) (Novello) *Handel*
AIR { "Rejoice greatly" }
- ARIA, "Si, mi chiamano Mimi" ("They call me Mimi") in D ("La Bohème") (Ricordi) *Puccini*
- *SONG, "A carol of bells," in B flat (Enoch) *Chas. V. Stanford*
- SONG, "Love's unrest" (Schubert's Songs for Soprano or Tenor, Vol. III.)
in E (Novello) *Schubert*
- *SONG, "Court favour," in G (Chappell) *Edward German*

LIGHT SOPRANO.

A selection of Five Pieces must be chosen from the following list. This must include either one of those bracketed, not both.

- { RECIT. { "And God said" } (Creation) (Novello) *Haydn*
AIR { "With verdure clad" }
RECIT. { "Solitudini amiche" ("Friendly glade") }
AIR { "Zeffiretti lusinghieri" ("Gentle Zephyr") } (Ashdown) *Mozart*
(Idomenèo) (The Classical Vocalist, No. 6)
- AIR, "The Lord is my Shepherd" ("The Rose of Sharon") (Novello) *A. C. Mackenzie*
- SONG, "A Lullaby" (From Six Songs of Ireland), in B flat minor (Boosey)
Hamilton Harty
- *SONG, "The Cloths of Heaven," in E flat (Stainer & Bell) *Thomas F. Dunkhill*
- SONG, "Weep ye not," in G (Stainer & Bell) *Waddington Cooke*
- SONG, "A Lake and a Fairy Boat," in A flat or B flat (Boosey) *A. Goring Thomas*
- *SONG, "Where the bee sucks," in D flat (edited by A. Randegger)
(Novello) *Sullivan*

MEZZO-SOPRANO.

- RECIT. { "Oh, joyful news" } (Hercules) (Novello) *Handel*
AIR { "Begone, my fears" }
- *SONG, "In the silent night," in D (J. & W. Chester) *S. Rachmaninov*
- SONG, "Love went a riding," in E (Winthrop Rogers) *Frank Bridge*
- SONG, "Oh! my swetyng" (Three old world songs) (Boosey) *Harold Samuel*
- *FOLK SONG, "Good morning, pretty maid" (Joseph Williams) (No. 4 of a series of old English songs arranged by Fredk. Corder) *Frederick Corder*

SINGING. (SUBJECT II.)—Continued.

CONTRALTO.

- RECIT. { "Awake, Saturnia" } (Semele) (Novello) Handel
 AIR { "Hence, Iris, hence away" }
 AIR, "Ah! rendimi" ("Give back my love") (Mitrane) (Standard Songs,
 No. 46) (Ascherberg, Hopwood & Crew) Francesco Rossi
 *SONG, "Sleep" (English Lyrics, seventh set) (Novello) ... C. Hubert H. Parry
 SONG, "The Sands o' Dee," in G minor (J. & W. Chester) ... William J. Fenney
 *SONG, "The valley and the hill" (Two September songs, No. 2), in D
 minor (Elkin) Roger Quilter

TENOR.

- RECIT. { "Thanks to my brethren" } ("Judas Maccabæus") (Novello) ... Handel
 AIR { "How vain is man" }
 *ARIA, "Un' aura amorosa" ("The breezes that murmur"), in A (Cosi fan
 tutti), Standard Operatic Songs, No. 53 (Ascherberg, Hop-
 wood & Crew) Mozart
 SONG, "Laughter and dancing," in F (Ashdown) Tschalkowsky
 SONG, "Summer" (Curwen's edition, 2125) Martin Shaw
 *SONG, "The miller's daughter," in G (Chappell) Geo. Bennett

BARITONE.

- AIR, "Mark, O my heart" (No. 52, Songs and Airs by J. S. Bach)
 (Augener) Bach
 RECIT. { "Gioco di rea fortuna" ("Sport of relentless fortune") } (Don Se-
 AIR { "O Lisbona" ("Oh fair Lisbon") } (bastiano) Donizetti
 (No. 64, Standard Operatic Songs) (Ascherberg, Hopwood
 & Crew)
 *SONG, "Speak, my heart," in C (Boosey) Edward Elgar
 SONG, "Fill a glass with golden wine," in D flat (Boosey) Roger Quilter
 *SONG, "Sea fever," in F minor (Augener) John Ireland

BASS.

- RECIT. { "God looking down" } (Israel in Egypt) (Novello) Handel
 AIR { "Wave from wave" }
 *SONG, "Vecchia zimarra, senti" ("Garment antique and rusty") (La
 Bohème) (Operatic Album, Book 14, Bass) (Ricordi) ... Puccini
 SONG, "An Eastern love song," in C (Boosey) Granville Bantock
 *SONG, "And yet I love her till I die" (English Lyrics, sixth set)
 (Novello) C. Hubert H. Parry
 SONG, "My Susan was a bonny lass," in B flat (Novello) Frederic Austin

The marks obtainable in this class are as follows:—

	Maximum Marks.
1. Quality	12
2. Volume	12
3. Management and Control of Breath	16
4. Production (including Blending of the Registers)	16
5. Correctness of Intonation	16
6. Vocalisation and Flexibility (including excellence of Scales, Arpeggios, Shakes, etc.)	16
7. Distinctness and Correctness of Pronunciation	16
8. Phrasing, Expression, and Variety of Tone	16
9. Rhythm, Time and Accent	12
10. Recitative	12
11. Posture and Facial Expression	8
12. Conception of the General Character of the Pieces	16
13. Reading at Sight	12
14. Examiners' General Impression of Candidate's Capabilities as a Performer	20

Total 260

Marks required to pass, 150.

PIANOFORTE. (Subject III.)

*The Boards will be constituted from the following:—*CARLO ALBANESI, Hon. R.A.M.; OSCAR BERINGER, Hon. R.A.M.; VICTOR BOOTH, A.R.A.M.; YORK BOWEN, F.R.A.M.; H. R. EYERS, F.R.A.M.; EVELYN HOWARD-JONES, Hon. R.A.M.; ERNEST KIVER, A.R.A.M.; T. B. KNOTT, F.R.A.M.; HERBERT LAKE, A.R.A.M.; TOBIAS MATTHAY, F.R.A.M.; FREDERICK MOORE, F.R.A.M.; CLAUDE POLLARD, A.R.A.M.; CHAS. F. REDDIE, F.R.A.M.; FELIX SWINSTEAD, A.R.A.M.; PERCY WALLER, Hon. R.A.M.; SEPTIMUS WEBBE, A.R.A.M.; CUTHBERT WHITEMORE, F.R.A.M.

In this subject, Teachers and Performers have a separate and distinct examination. Candidates may enter for either or both. In the latter case they will pay a double entry fee and have two examinations.

TEACHERS' EXAMINATION.

Candidates will be required to satisfy the Examiners in the following tests:—

They must be prepared to play the whole or portions of a piece (either starred or not starred) of their own selection from each of the three lists on page 14 (three pieces in all).

To play at sight the whole or portions of a piece selected by the Examiners.

The judicious use of the pedals will be taken into account.

No particular method or school of playing is favoured; all methods are acceptable, provided the results are satisfactory.

To play (from memory) all or any of the following scales and arpeggios:—

(a) Major and harmonic minor scales, the hands commencing a third, sixth, eighth, or tenth apart; and chromatic scales, commencing a minor third, major or minor sixth, or minor tenth apart, all in similar and contrary motion. Minor scales in the melodic form will be required in similar motion only, an eighth apart.

(b) Major, harmonic minor scales and chromatic scales (minor thirds only) in double thirds in similar motion only.

(c) Major, harmonic and melodic minor, and chromatic scales in double eighths in similar motion, the hands commencing an eighth apart. Scales in double eighths in contrary motion in major keys only, both hands commencing on the key note.

(d) Arpeggios of major and minor common chords and their inversions, and dominant sevenths and their inversions, in similar and contrary motion, the two hands to play the same position of the chord.

All the scales and arpeggios, as above stated, to be played with *legato* and *staccato* touch; either finger or hand (wrist) *staccato*

PIANOFORTE. (SUBJECT III.)—*Continued.*

will be accepted:—four octaves in similar motion and two octaves in contrary motion, except scales in double eighths, which are to be played in three octaves in similar motion and two octaves in contrary motion. The scales and arpeggios in similar motion to begin on the highest or lowest notes at the discretion of the Examiners.

All scales and arpeggios in contrary motion to begin with the hands at their widest distance and approaching, or at their closest point and separating, as required.

All good methods of fingering in the Scales and Arpeggios will be accepted.

Candidates will be required to answer questions on the laws of Touch, including the action, state, and position, &c., of the arm, hand and fingers in playing, and knowledge of the action of the keys, etc.

Also to answer questions on the principles of fingering, exemplified in passages selected by the Examiners. Candidates are given an opportunity of studying this paper of Tests in Fingering for half-an-hour before their practical examination.

To work a paper on the general principles of Form, as exemplified in pianoforte compositions; on the training of pupils, with special reference to the eradication or prevention of faults most frequently found in young pianists, and on the phrasing of given passages. The paper may also include questions as to the studies and pieces most suitable for particular grades of students. Two and a half hours will be allowed for working this paper, and in order to pass, a Candidate must secure 75 per cent. of the total number of marks obtainable.

To work the paper on Rudiments of Music and Harmony, &c., specified on page 4.

The Examination will last about half-an-hour.

Books recommended for reference and study will be found noted on page 24.

PERFORMERS' EXAMINATION.

Candidates entering as PERFORMERS must fulfil the requirements for TEACHERS, excepting that they will be exempt from working the paper on Form and Teaching, and from scales, fingering tests and questions on touch. The three test pieces selected, one from each list, must be from amongst those marked *, and one of them, at least, must be played from memory. In addition, they must prepare a piece of their own choice, *which need not be from one of these lists*. The Examiners have, of course, the option of hearing the whole or any portions of the pieces chosen. This examination consists of the performance tests, sight-reading tests and the paper on Rudiments and Harmony only. A higher standard of excellence in performance is required than in the case of teachers. No particular method

PIANOFORTE. (SUBJECT III.)—*Continued.*

or school of playing is favoured; all methods are acceptable, provided the results are satisfactory.

The Examination will last about half-an-hour.

BLIND CANDIDATES.

Candidates who are blind will be required to fulfil all the conditions set forth in their respective classes, excepting the sight reading test; they will be required instead to transpose a short phrase dictated by the Examiners, and to improvise on a given theme.

LIST A.

CAPRICE and FUGUE in D minor (Bosworth)...	...	...	W. Friedemann Bach
PRELUDE and FUGUE in D minor, No. 6, from Book II. (48 Preludes and Fugues) ...	...	...	J. S. Bach
*PRELUDE and FUGUE in G minor, from Book II. (48 Preludes and Fugues) ...	...	...	J. S. Bach
CHARACTERISTIC PIECES, No. 3, in D, Op. 7 ...	...	...	Mendelssohn
TOCCATA in A (Augener), No. 8300 E ...	...	...	Purcell
*PRELUDE and FUGUE in G (Op. 53), No. 5 ...	...	...	Rubinstein
*PRELUDE and FUGUE in F minor, Op. 52, No. 3 ...	...	...	Saint-Saëns

LIST B.

SONATA in A, Op. 2, No. 2 ...	...	...	Beethoven
SONATA in D, Op. 10, No. 3 ...	...	...	Beethoven
*SONATA in D minor, Op. 31, No. 2 ...	...	...	Beethoven
SONATA in F, Op. 54 ...	...	...	Beethoven
*SONATA in E flat, Op. 81a ...	...	...	Beethoven
*SONATA in A flat, Op. 110 ...	...	...	Beethoven
*FANTASIA, Op. 77 ...	...	...	Beethoven

LIST C.

*CAPRICCIO in D minor, No. 7, from Book II., Op. 116 ...	...	...	Brahms
INTERMEZZO in A major, No. 6, from Op. 76 ...	...	...	Brahms
*NOCTURNE in E flat, Op. 55, No. 2 ...	...	...	Chopin
*MAZURKA in F sharp minor, Op. 59, No. 3 ...	...	...	Chopin
*SCHERZO in B minor, Op. 20 ...	...	...	Chopin
FINALE, from Fantasia, Op. 17 ...	...	...	Schumann
INTERMEZZO, from Faschingschwank, Op. 26 ...	...	...	Schumann
*WALDESRAUSCHEN (Study) ...	...	...	Liszt
"HARK, HARK, THE LARK" (Augener) ...	...	...	Schubert-Liszt
*AU JARDIN, ETUDE (Bosworth) ...	...	...	Balakirew
SOIRÉE DANS GRENADE (Estampes No. 2) (Anglo-French Music Co.) ...	...	...	Debussy
THE MILLSTREAM AND THE FOUNTAIN, Nos. 2 and 3, from Three Musical Sketches ...	...	...	Sterndale Bennett
*IN A VODKA SHOP (Augener) ...	...	...	Arnold Bax
*PRELUDE, from Second Suite (Avison Ed.) ...	...	...	York Bowen
YOUTH (Stainer & Bell) ...	...	...	Waddington Cooke
PRELUDE in E major, No. 2 from Nine Preludes (Avison Ed.) ...	...	...	Paul Corder
TOCCATA in C minor (Anglo-French Music Co.) ...	...	...	Paul Harrow
DANCE IN THE TWILIGHT, from Three Pieces (Winthrop Rogers) ...	...	...	Roger Quilter
PRELUDE, Op. 7, No. 3 (Chappell) ...	...	...	Sydney Rosenbloom
*PRELUDE in D (Avison Ed.) ...	...	...	Felix Swinstead
CAPRICCIO, No. 2, in F sharp minor (Augener) ...	...	...	Frank Bridge
SCHERZO, No. 6, from Sketch Book, No. II., Op. 26 ...	...	...	Tobias Matthay
"THE MOTOR BOAT," from Five Vignettes (Anglo-French Music Co.)	...	...	J. B. MoEwen

PIANOFORTE. (SUBJECT III.)—*Continued.*

The marks obtainable in this subject are as follows:—

TEACHERS' EXAMINATION.

	Maximum Marks.
List A	12
" B	24
" C	12
Reading	12
Scales and Arpeggios	8
Fingering Typical Passages	8
Questions on Touch	12
Examiners' General Impression of Candidate's } Capabilities as a Teacher }	12
Total	100

75 marks required to pass.

PERFORMERS' EXAMINATION.

	Maximum Marks.
List A	16
" B	32
" C	16
Reading	12
Own Selection	12
Examiners' General Impression of Candidate's } Capabilities as a Performer }	12
Total	100

75 marks required to pass.

ORGAN. (Subject IV.)

Examiners. — CHARLES MACPHERSON, F.R.A.M.; STANLEY MARCHANT, Mus. D. Oxon., F.R.A.M.; H. W. RICHARDS, Mus. D. Dunelm, Hon. R.A.M.; and REGINALD STEGGALL, F.R.A.M.

Candidates will be required:—

- To play the whole, or portions, of a piece of their own selection from each of the following lists (two pieces in all).
- To transpose a hymn-tune a tone or half-tone higher or lower; to read from four-part vocal score, including C clefs for alto and tenor parts; to harmonise a given melody; to harmonise an unfigured bass; to extemporise on a given subject; to modulate; and to read at sight.
- To answer questions on the subject of Choir Training, and to give a model lesson to the Examiners on the teaching of the following subjects:—

Intervals.

Time and Time Signatures.

Marks of Expression; and

Voice Production.

- To work a Paper embracing questions on Form; on Pupil Treatment; the Practical Teaching of the Organ; and the Mechanism and Stops usually found in an English Organ of three manuals; and to show knowledge of the literature of their instrument, especially as regards the gradation of pieces for teaching purposes. The paper work may be done on the same day as the practical, or, if

ORGAN. (SUBJECT IV.)—*Continued.*

the Candidate so prefer, on the day previous, or the day after it, except in the case of those called for the practical portion on the first or last day of the examination. Two and a half hours will be allowed for working this paper, and in order to pass, a Candidate must obtain 75 per cent. of the total number of marks obtainable.

To work the paper on Rudiments and Harmony of Music, &c., specified on page 4.

Candidates who are blind will be required to play the whole, or portions, of a piece of their own selection from each of the two lists A and B. They will also be required to play a hymn-tune, with registering appropriate to the verses of a hymn, which, with the tune, they may select from a list named by the Examiners. They will further be required to transpose the same into any key the Examiners may name; to harmonise a given melody; to harmonise an unfigured bass (the melody and the bass will be first played through, and then dictated a bar or two at a time); to extemporise on a given subject; and to modulate.

The *vivâ voce* and paper work portions of the examination will be the same as for other Candidates.

On entering, Candidates receive a specification of the Organ on which they will be required to play, and at a convenient time before their examination will have an opportunity afforded them of an hour's practice on the instrument.

The Examination will last about half-an-hour.

LIST A.

TRIO, "Allein Gott in der Hoh' sei Ehr," in A major	Bach
(Novello, Original Composition, 318)	
SONATA No. 5	Bach

LIST B.

FANTASY PRELUDE... ..	Charles Macpherson
SONATA in F minor (No. 1)	Mendelssohn
FANTASIA AND TOCCATA in D minor	Stanford

The marks obtainable in this subject are as follows:—

	Maximum Marks.
List A	32
" B	32
Transposition	16
Vocal Score Reading	16
Harmonisation of Melody	16
Harmonisation of Unfigured Bass... ..	16
Extemporisation	16
Sight-reading	16
Modulation	12
<i>Vivâ Voce</i>	16
Examiners' General Impression of Candidate's	} 12
Capabilities	

Total 200

150 marks required to pass.

ORCHESTRAL INSTRUMENTS.

(Subject V.)

Examiners.—F. CORDER, F.R.A.M.; and two of the following:—
SPENCER DYKE, F.R.A.M.; ALFRED GIBSON, Hon. R.A.M.; W. FRYE
PARKER, F.R.A.M.; H. WESSELY, Hon. R.A.M.; ROWSBY WOOF,
F.R.A.M.; B. PATTERSON PARKER, F.R.A.M.; HERBERT WALENN,
F.R.A.M.; W. E. WHITEHOUSE, F.R.A.M.; CHARLES WINTERBOTTOM,
Hon. R.A.M.; DANIEL WOOD; W. M. MALSCH, Hon. R.A.M.;
E. F. JAMES, Hon. R.A.M.; A. BORSDOFF, Hon. R.A.M.; J. SOLOMON,
A.R.A.M.; ALBERT E. MATT; GWENDOLEN MASON, A.R.A.M.

In this subject, both Teachers and Performers will have to play the same pieces, but Performers will be expected to play their Concerto from memory; Teachers, on the other hand, will be required to answer questions on the form, treatment, and tonality of the pieces they may select for performance. Teachers will further be expected to answer questions on pupil treatment, and to show some knowledge of the literature of their instrument, especially as regards the gradation of pieces for teaching purposes. All Candidates will be required to work the paper on Rudiments of Music and Harmony, &c., specified on page 4.

Candidates must be prepared to play the whole or portions of a piece of their own selection from each of the following three lists for their respective instruments (three pieces in all).

N.B.—The Pitch used at this examination is the Normal Diapason.

The Examination will last about half-an-hour. Candidates must provide themselves with a competent accompanist.

Books recommended for reference and study will be found noted on page 24.

VIOLIN.

LIST A.

SONATA No. 5, in F major (first movement)		Beethoven
SONATA in C minor (the whole work)		Sydney Rosenbloom
SONATA in G, Op. 24 (first and last movements) (Novello)...		Arnold Trowell

LIST B.

CONCERTO in E flat (first and second movements)		Mozart
"PIBROCH" (first movement only)		Mackenzie
ROMANTIQUE CONCERTO (first three movements)		Godard

LIST C.

STUDY No. 7 (Op. 73, 20 Studies)		Dancla
CAPRICE No. 24, in D minor (24 Caprices)		Rode
ETUDE No. 5, in D major (60 Etudes, Op. 123, Book I.)		De Beriot

All Candidates in this instrument will be examined as to their sense of pitch and questioned on the fingering of selected passages on the violin, and will be required to play at sight, to transpose (a semitone or a tone lower or higher), and to play

ORCHESTRAL INSTRUMENTS. (SUBJECT V.)—*Continued.*

from memory such of the following scales and arpeggios as may be selected by the Examiners :—

All major and melodic and harmonic minor scales (three octaves) to be played with slurred bowing.

B flat, B and C major scales in thirds, in sixths and in octaves, to be played with slurred bowing (two octaves).

C sharp and D, both major and minor (melodic and harmonic), in thirds, in sixths and in octaves, to be played with separate bowings (two octaves).

Chromatic scales beginning on G, A flat, A, B flat, B, and C in three octaves, the rest in two octaves, to be played with legato bows only.

Arpeggios of all major and minor common chords and dominant and diminished sevenths in three octaves, to be played with slurred bowing.

VIOLONCELLO.

LIST A.

SONATA in D (first movement) of Op. 102, No. 2	...	...	...	Beethoven
SONATA in F (first movement) of Op. 99	...	...	...	Brahms
VARIATIONS in B minor...	...	...	...	Coleridge Taylor

LIST B.

CONCERTO in D (second movement (Cadenza optional) and last movement) (Whitehouse edition) (Joseph Williams)...	...	...	...	Haydn
VARIATIONS in A, on Theme Rococo	...	...	...	Tschaikowsky
(SOLO) SONATA in E (grave and allegro)	...	...	...	Valentini

LIST C.

PRELUDE and MINUETS from 1st Suite in G	...	...	...	Bach
CAPRICE in C, No. 7	...	...	...	Franchomme
STUDY No. 1, in B minor, from Six Studies (Augener)	...	...	...	De Munch

N.B.—Other editions of these works will be accepted.

Candidates will be required to play at sight, to transpose (a semitone or a tone lower or higher), and to play from memory such of the following scales and arpeggios as may be selected by the Examiners :—

All major and melodic and harmonic minor scales, four octaves compass, in detached and slurred bowings. All Chromatic scales (three octaves) in slurred bowing; also E flat major and G minor (harmonic form) in thirds, sixths, and octaves in separate bows (two octaves); arpeggios of major and minor common chords and dominant and diminished sevenths (in three octaves).

The marks obtainable for Violin and Violoncello are as follows :—

	TEACHERS.		PERFORMERS.	
	Maximum	Marks.	Maximum	Marks.
List A ...	...	8	...	12
" B ...	...	12	...	16
" C ...	...	12	...	12
Technique ...	...	16	...	16
Intonation ...	...	12	...	12
Tone ...	...	8	...	8
Style ...	...	12	...	12
Expression ...	...	4	...	4
Vivâ Voce Questions	...	8	...	0
Reading {	...	8	...	8
Transposing }	...		...	
Total ...	...	100	...	100

75 marks required to pass.

ORCHESTRAL INSTRUMENTS. (SUBJECT V.)—*Continued.*

HARP.

LIST A.

PIECE in G (arr. by H. Renié) (J. & W. Chester)	...	...	...	...	<i>Bach</i>
PASSACAILLE (arr. by Tiny Béon) (J. & W. Chester)	...	...	...	...	<i>Handel</i>
SONATA No. 11 in A (to be played in A flat) (Macfarren's Edition)	...	...	...	...	<i>Mozart</i>
(Ashdown)	...	...	...	...	

LIST B.

SPRING FANCIES (No. 1) (Novello)	...	...	...	...	<i>Hamilton Harty</i>
PIÈCE DE CONCERT (Leduc)	...	...	...	...	<i>Henri Büsser</i>
LE JARDIN MOUILLÉ (J. & W. Chester)	...	...	...	...	<i>Jacques de la Presle</i>

LIST C.

No. 38 (OR 43), FROM 48 ETUDES (2nd Book) (Lemoine)	...	...	...	...	<i>F. J. Dixi</i>
No. 46 (OR 56), FROM COMPLETE EDITION	...	...	...	...	<i>Cramer</i>
No. 17, FROM 40 STUDIES (Book II.) (Chappell)	...	...	...	...	<i>Bochsa</i>

Candidates will be required to play at sight, to transpose, and to play from memory, at the discretion of the Examiners:—Major and melodic and harmonic minor scales, commencing a sixth, an eighth, and a tenth apart, in similar motion, extending to four octaves; major, and harmonic minor scales in contrary motion, commencing a third, a sixth, and an eighth apart, extending to two octaves.

Broken Chord Passages commencing a sixth, an eighth, and a tenth apart in similar motion, also divided between the two hands, extending over four octaves, consisting of four notes in each hand.

Arpeggios of major and minor common chords and their inversions, commencing an eighth and a tenth apart, in similar motion, extending to three octaves; and in contrary motion, commencing a third, a sixth, and a tenth apart, beginning in the middle or at extreme ends, extending to two octaves; dominant sevenths and diminished sevenths and their inversions, a sixth, an eighth and a tenth apart, in similar motion, extending to three octaves; and in contrary motion with the same position in each hand or different positions in each hand, beginning in the middle or at extreme ends, extending to two octaves.

Arpeggios of the common chords to be played, also divided between the two hands (with four notes in each hand) extending to four octaves, *without* inversions. Arpeggios of the dominant sevenths in the same manner, but *with the inversions*; to display a knowledge of *Sons Harmoniques* (harmonics), *Sons Etouffés* (damped notes), and *Enharmonic Effects*.

The marks obtainable for Harp Playing are as follows:—

	Maximum Marks.
List A	12
" B	12
" C	12
Technique	16
Tone	12
Style, Phrasing	12
Reading	12
Transposing	12
Examiners' General Impression of Candidate's Capabilities as a Teacher or Performer, or both	12
Total	100

75 marks required to pass.

ORCHESTRAL INSTRUMENTS. (SUBJECT V.)—*Continued.*

VIOLA, DOUBLE BASS, FLUTE, OBOE,
CLARINET, BASSOON, HORN, TRUMPET AND
CORNET, &c., &c.

Requirements in respect of any of the foregoing instruments will be sent to intending Candidates upon application.

The marks obtainable are allotted as for Harp.

* BAND-MASTERSHIP. (Subject VI.)

Examiners.—F. CORDER, F.R.A.M.; P. F. BATTISHILL; NEVILLE FLUX, F.R.A.M.; and Major J. MACKENZIE ROGAN, M.V.O., Mus. Doc., Hon. R.A.M.

Candidates, on entering their names, must submit an arrangement of—

(I.) WEBER'S OVERTURE "Euryanthe," from the Donajowski Miniature Full Score as far as the last bar of page 39.

This is to be scored for Full Military Band, including two Saxophones (E flat Alto and B flat Tenor, written in Treble clef), Tenor (E flat) and Bass (B flat) Clarinets (also written in Treble clef), Trumpets in E flat (not B flat). The staves of each page must be numbered, or the names of the instruments indicated, as on the first page.

Also,

(II.) The last two (Figured Choral and Sylvesterlied) of Schumann's Pianoforte Album for the young. To be scored for a small band of only 8 wind instruments.

These arrangements must not bear the Candidate's name, but a Motto. This Motto is also to be written on the entry form after the Candidate's name.

If these arrangements be approved by the Board of Examiners, their writer will be called for examination, and will then be required to work a paper which will include some exercises in Harmony, and the arrangement for prescribed instruments of two given passages, one in orchestral score, the other in pianoforte score. Any Candidate whose arrangements have been approved, and who has been unsuccessful in the further Examination, may enter again without submitting further arrangements. Candidates who pass in the *viva voce* portion but fail in the paper work may attend a subsequent examination for that portion only, on payment of a fee of one guinea.

He will also be catechised on the compass and fingering and

* Entries in this subject will be accepted only for the Christmas period. The Examination will take place in February. Last day of entry January 14th.

BAND-MASTERSHIP. (SUBJECT VI.)—*Continued.*

general knowledge of instruments used in military bands, on the distribution of parts in military scores, and on the Elements of Music and Harmony. He will further be required to show a practical knowledge by playing on at least two wind instruments of his own choice (Trumpet and Cornet cannot be accepted as separate instruments) and to give a short exposition of the theory of conducting. He will also be given ear tests in the naming of intervals.

The *vivâ voce* examination will last about half-an-hour.

The marks obtainable in this subject are allotted as follows:—

						Maximum Marks.
Paper	{	Harmony	...	...	...	48
		Scoring	...	...	...	52
<i>Vivâ Voce</i>	{	Playing	...	...	...	24
		Conducting	...	...	...	24
		Questions	...	...	...	24
		Ear Tests	...	...	...	28
Total						200

150 marks required to pass.

*THEATRICAL CONDUCTORSHIP.

(Subject VIa.)

The Examiners will be the same as for Band-Mastership.

Candidates on entering their names must submit an arrangement of the accompaniment to—

(I.) Mendelssohn's Caprices, Op. 16, Nos. 1 and 2, for Theatre Orchestra (1 Trombone, no Harp).

This arrangement must not bear the Candidate's name, but a Motto. The Motto also to be written on the entry form after the Candidate's name.

If this arrangement be approved by the Board of Examiners, its writer will be called for examination, and will then be required to work a paper which will include some exercises in Harmony, and the arrangement for prescribed instruments of two given passages, one in orchestral score, the other in pianoforte score.

Any Candidate whose arrangements have been approved, and who has been unsuccessful in the further Examination, may enter again without submitting further arrangements.

He will also be catechised on the compass and fingering of instruments used in orchestras, on the distribution of parts in scores, and on the Elements of Music and Harmony. He will further be required to show a practical knowledge by playing on the Violin or some other orchestral instrument of his own choice, and to give a

* Entries in this subject will be accepted only for the Christmas period. The Examination will take place in February. Last day of entry January 14th.

THEATRICAL CONDUCTORSHIP. (SUBJECT VIA.)—*Continued.*
 short exposition on the theory of conducting. He will also be given ear tests in the naming of intervals.

The *viva voce* examination will last about half-an-hour.

The marks obtainable in this subject are allotted as follows:—

		Maximum Marks.					
Paper ...	{ Harmony ...	...	...	...	...	...	48
	{ Scoring ...	...	...	...	...	...	52
	{ Playing ...	...	...	...	...	...	24
<i>Viva Voce</i>	{ Conducting ...	...	...	...	...	...	24
	{ Questions ...	...	...	...	...	...	24
	{ Ear Tests ...	...	...	...	...	...	28
Total							200

150 marks required to pass.

PIANOFORTE ACCOMPANIMENT. (Subject VII.)

Examiners.—VICTOR BOOTH, A.R.A.M.; F. CORDER, F.R.A.M.;
 WELTON HICKIN, A.R.A.M.; CUTHBERT WHITEMORE, F.R.A.M.

Candidates will be required:—

To play the following accompaniments:—

"LOVE'S BUT A DANCE" (Avison edition) (Cary) ...	...	...	...	...	...	McEwen
* DOUZE CHANTS (Anglo-French Music Co.) ...	...	...	...	...	...	Debussy
"OCEAN, THOU MIGHTY MONSTER" (Oberon) (Edited by Lévi) (Ascherberg) ...	...	...	...	...	...	Weber
VIOLIN CONCERTO (Op. 35) (Augener) ...	...	...	...	...	...	Tschaikowsky

* This selection of Songs is to be prepared in its entirety,
 one or more being selected by the Examiners.

To play the accompaniment to a song with recitative at sight.

To play the accompaniment to a violin or violoncello solo at sight.

To transpose a simple accompaniment a tone, semitone or minor third higher or lower.

To modulate.

To work a paper on the art of accompanying, on phrasing, and on touch.

Two and a half hours will be allowed for this paper which must be worked on the day previous to the examination.

To work the paper on Rudiments and Harmony specified on page 4.

A vocalist and instrumentalist will be in attendance.

The marks obtainable in this subject are as follows:—

		Maximum Marks.					
Song accompaniments...		...	...	...	...	...	12
Instrumental accompaniment ...		...	...	...	...	...	12
Reading at sight (vocal accompaniment) ...		...	...	...	...	...	16
Reading at sight (instrumental accompaniment) ...		...	...	...	...	...	16
Transposition ...		...	...	...	...	...	16
Modulation ...		...	...	...	...	...	12
Quality of tone ...		...	...	...	...	...	8
Examiners' general impression of Candidate's capabilities to impart correct atmosphere and style to accompaniments ...		...	...	...	...	...	8
Total							100

75 marks required to pass.

ELOCUTION. (Subject VIII.)

Examiners.—A. ACTON BOND, Hon. R.A.M.; ANNIE M. CHILD, F.R.A.M.; F. CORDER, F.R.A.M.; KATIE THOMAS, F.R.A.M.

This Examination is intended primarily for teachers, and the general requirements are framed accordingly. Nevertheless, it is permitted to any candidate on entering to request to be examined solely as a performer.

All Candidates will be required to work a paper in which questions will be asked on :—

- (a) Proper methods of Phrasing—Candidates will be asked to indicate the phrasing in examples chosen by the examiners from well-known authors.
- (b) Voice Production in reference to Speech.
- (c) The Vocal Organs employed in Speech.
- (d) Rhythm and Inflection.
- (e) General Faults in Elocution and Diction.
- (f) Prosody, with special reference to (a) Accent, Quantity, Emphasis, Pause and Tone; (b) Versification.
- (g) How best to study selections from plays, poems or prose, for presentation in public.
- (h) The Art of Elocution and Diction.

This paper must be worked on the day preceding the examination.

Time allowed, three hours. 75 per cent. marks required to pass.

At the *virid voce* examination Candidates will be required to recite one piece from A, B and C in the list below.

To recite a piece of their own selection.

To answer questions on the selections.

To answer questions on the various points dealt with in the paper work.

To explain and demonstrate the best methods of teaching Elocution.

To read poetry and prose at sight.

SELECTIONS.

LADIES.

(A)—SHAKESPEARE.

King John, Act III., Sc. 1, down to "bid kings come bow to it."

*The Winter's Tale, Act II., Sc. 3, from "Not so hot, good sir;" to Paulina's exit.

*Twelfth Night, Act III., Sc. 1, from "My duty, madam, and most humble service," to end of scene.

(B)—OLD COMEDY.

School for Scandal, Act III., Sc. 1, from "Was ever man so crossed?" to end.

She Stoops to Conquer, Act III., Sc. 1, from entry of Miss Hardcastle to exit.

(C)—POEM.

"Love among the ruins" *R. Browning*

"La Belle Dame sans merci" *Keats*

"The Reformer" *J. G. Whittier*

GENTLEMEN.

(A)—SHAKESPEARE.

Hamlet, Act III., Sc. 2, up to the entry of the King and Queen.

(B)—OLD COMEDY.

The Good-natured Man (Goldsmith), Act I., from Croaker's entrance to "I shall scarce recover my spirits these three days."

(C)—POEM.

"The Flag of England," or one from Ladies' List C *Kipling*

FOR ALL.

(D)—OWN SELECTION.

This may be prose or verse, but should not exceed 50 lines in length.

* *Cuts as in the B.E.S.S. sixpenny edition (Routledge).*

ELOCUTION. (SUBJECT VIII.)—Continued.

The marks obtainable in this subject are as follows:—

	Maximum Marks.
Enunciation	20
Voice production and breathing	24
Gesture	12
Facial expression	12
Memory	8
Sight-reading	12
General expression	20
Questions	16
SELECTIONS:	
(A) Shakespeare	24
(B) Old Comedy	20
(C) Poem	20
(D) Own selection	12

150 marks required to pass.

Total 200

By order of the Committee of Management,

J. A. CREIGHTON, Secretary.

Among others, the following Books will be found useful:—

RUDIMENTS OF MUSIC, MUSICAL ORNAMENTS AND HARMONY—*"Elements of Music,"* F. W. Davenport (Longmans); *"Harmony,"* Stainer (Primer No. 8, Novello); *"Harmony,"* Prout (Augener); *"Practical Harmony,"* Stewart Macpherson (Joseph Williams); *Rudiments of Music,* Stewart Macpherson (J. Williams, Ltd.).

ORCHESTRATION—*"The Orchestra,"* Frederick Corder (Curwen).

SINGING—*"Hints on Singing,"* Manuel Garcia (Ascherberg); *"Singing,"* Randegger (Primer No. 5, Novello); *"Grammar of Elocution,"* Millard (Longmans).

PIANOFORTE—Some useful hints on the subject of Form may be gathered from *"Form in Music,"* Stewart Macpherson (Joseph Williams); on Touch, from *"First Principles of Pianoforte Playing,"* Tobias Matthay (Longmans); on Fingering, from *"Exercises for Fingering,"* by Carlo Albanesi (Ricordi); on Phrasing and Teaching from *"Musical Interpretation,"* Tobias Matthay (J. Williams, Ltd.); *"Exercises on Phrasing in Pianoforte Playing,"* J. B. McEwen (Ricordi); *"Studies in Phrasing and Form,"* Stewart Macpherson (J. Williams, Ltd.).

VIOLIN—For scales and arpeggios, Wessely's *Scale Manual* (Augener); *Scales and Arpeggios for Violin,* W. Frye Parker (J. Williams, Ltd.).

VIOLONCELLO—For scales and arpeggios, *Whitehouse and Tabb's Scale and Arpeggio Album* (Schott & Co.); *½ Minute Violoncello Studies,* W. E. Whitehouse (J. Williams, Ltd.).

ELOCUTION—*"Hints on Singing,"* Manuel Garcia (Ascherberg); *"Singing,"* Randegger (Primer No. 5, Novello); *"Grammar of Elocution,"* Millard (Longmans); *"Manual of English Grammar and Composition,"* Nesfield (Macmillan & Co., Ltd.); *"Pronunciation for Singers,"* Ellis; *"Historical Manual of English Prosody,"* George Saintsbury; *"The Art of Singing,"* William Shakespeare (Metzler); *"Voice Production in Singing and Speaking,"* Wesley Mills (Curwen).

The Syllabus of the L.R.A.M. Examination is published annually at Easter, and will be sent on application to the Secretary at that time or after. Each Syllabus applies to the Examination held at the following Michaelmas and Christmas Periods only.

ISSUED APRIL, 1918.

Licentiates of the Royal Academy of Music.

(Lists of the names of persons who have been successful in passing the METROPOLITAN EXAMINATION for LICENTIATESHIP up to March, 1911, and from that date to March, 1917, are published separately, and will be sent on application to the Secretary.)

IN HARMONY, COUNTERPOINT AND COMPOSITION.

Logan, Sinclair Adair ...	... (P.T.)	Newell, Henry George ...	... (P.T.)
Mayne, Thomas Robert ...	... (T.)		

IN SINGING.

Bertinetti, Lillian ...	... (P.)	Kennard, Winifred ...	... (P.)
Birkett, Alice ...	... (T.)	King, Margaret ...	... (P.)
Blunt, Lillian Ruth ...	... (P.)	Langston, Evelyn ...	... (P.)
Brauen, Violette ...	... (P.)	Leake, Gladys Mary ...	... (P.)
Brooks, Francis Thomas ...	... (T.)	Loader, Constance Gertrude ...	... (P.)
Clift, Ellen ...	... (T.)	Lord, Gladys Lucy ...	... (P.)
Cole, Agnes Gertrude Ellen ...	... (T.)	Pearl, Ethel Mary ...	... (T.)
Crook, Frederick Arthur ...	... (P.)	Peck, Annie ...	... (T.)
Crook, Sarah ...	... (P.)	Prismall, M. ...	... (P.)
Daverson-Bowen, Kathleen ...	... (P.)	Samuel, Gladys Margaret ...	... (P.)
Donovan, Eileen Averell ...	... (P.)	Taylor, Hilda ...	... (P.)
Drummond, Violet Frances ...	... (P.)	Tuppen, Hilda Isabel ...	... (P.)
Edwards, Christabel Mary ...	... (P.)	Waddington, Ivy Lilian ...	... (P.)
Ellis, Sydney M. ...	... (P.)	Webster, William Lee ...	... (T.)
Fletcher, Margaret Wyllie ...	... (P.)	Wood-Bush, Violet ...	... (P.)
Hooley, Enid Elizabeth ...	... (T.)	Woods, Hilda M. V. ...	... (P.)

IN PIANOFORTE PLAYING.

Abel, Elsie Janet ...	... (T.)	Brittain, Annie Kathleen ...	... (T.)
Abbott, Angela Birkett ...	... (T.)	Brookes, Violet ...	... (T.)
Adam, Orrock ...	... (T.)	Brown, Dorothy Linley ...	... (T.)
Ainsworth, Robert ...	... (T.)	Brown, Florence Lilian ...	... (T.)
Appleby, Ethel Louise ...	... (T.)	Brumfit, Muriel ...	... (T.)
Arnou, Jeanne ...	... (T.)	Butler, Mary ...	... (T.)
Atkinson, Doris M. ...	... (T.)	Carter, Winifred Alice ...	... (T.)
Back, Margaret Ida ...	... (T.)	Cass, Olive ...	... (T.)
Baker, Ella ...	... (T.)	Chadwick, Mary Alice ...	... (T.)
Beardwood, Mabel ...	... (T.)	Chambers, Iza Railton Plimsoll ...	... (T.)
Beattie, Charlotte L. ...	... (T.)	Chapman, Nellie ...	... (T.)
Begg, Henrietta Paterson ...	... (T.)	Charlesworth, Mary Alice L. ...	... (T.)
Bennett, Clarice Vivian ...	... (T.)	Clark, Harold ...	... (T.)
Best, Freda May ...	... (T.)	Clark, Thirza Beryl ...	... (T.)
Best, Olive Muriel ...	... (T.)	Clarke, Elsie Dorothy Amos ...	... (T.)
Biaggini, Evelyn Frances ...	... (T.)	Clere, Kathleen E. V. ...	... (T.)
Blackwell, Dorothy Mary ...	... (T.)	Clough, Dorothy ...	... (T.)
Blanchett, Doris May Tryphena ...	... (T.)	Cohen, Bella ...	... (P.)
Blick, Dorothy Elizabeth ...	... (T.)	Coles, Christabel Margaret ...	... (T.)
Boazman, Olive ...	... (T.)	Combe, Marjorie ...	... (T.)
Boden, Winifred Mary ...	... (T.)	Cook, Margaret Althea ...	... (T.)
Booth-Clibborn, Evelyn ...	... (T.)	Cornish, Freda Amelia ...	... (T.)
Brinkworth, Francis William ...	... (T.)	Crocker, Violet Mary ...	... (T.)

P.T., Performer and Teacher; T., Teacher; P., Performer.

IN PIANOFORTE PLAYING—Continued.

Cross, Gwendolen Mary Noelle ...	(T.)	Harvey, Doris Edith ...	(T.)
Cross, Jessie ...	(T.)	Harvey, Sylvia Pearson ...	(T.)
Crowhurst, Phyllis ...	(T.)	Hayward, Marjorie ...	(T.)
Culverwell, Muriel Amy ...	(T.)	Heather, Belinda Florence ...	(P.)
Cutlack, Mary ...	(T.)	Hemington, Violet Mary ...	(T.)
Daly, Lily ...	(T.)	Herrington, Mabel Kathleen ...	(T.)
Daniel, Constance Edith ...	(T.)	Heyder, Bertha Rosamond ...	(T.)
David, Margaret Alice Bronwen ...	(T.)	Hodgson, Gladys Mabel ...	(T.)
Davies, Christina ...	(T.)	Hole, Dorothy Shirley ...	(T.)
Davies, Eunice Mary ...	(T.)	Hood, Mary Brierley ...	(T.)
Davies, Gertrude May ...	(T.)	Hosie, Mary ...	(T.)
Davies, Margaret Anita ...	(T.)	Howes, Marie Stewart ...	(T.)
Dawson, K. Vera ...	(P.T.)	Howitt, Philippa Constance ...	(T.)
Deeks, Alice Ellen ...	(T.)	Humphery, Ursula Peto Grissell ...	(T.)
Dewar, Minnie M. ...	(T.)	Iliff, Mary ...	(T.)
Diedrichs, Helene Laura ...	(P.)	Jackson, Mary E. ...	(T.)
Dolphin, Marion F. ...	(T.)	Jaffray, Ada ...	(T.)
Downing, Charlotte E. ...	(T.)	Johnson, Dorris Frances ...	(T.)
Dryerre, Muriel Dorothy ...	(T.)	Johnson-Barker, Dorothea M. ...	(T.)
Dudley, Olive ...	(T.)	Jones, Alice Maud Mary ...	(P.T.)
Eames, Kathleen Comyns ...	(T.)	Jones, Dorothy Isobel ...	(P.T.)
Edwards, Gertrude ...	(T.)	Kaye, Stanley ...	(P.)
Edwards, Rita May ...	(T.)	Kelly, Mabel Easton ...	(T.)
Evans, Freda Hylda Eugénie ...	(T.)	Kelly, Sara Ann Howard ...	(T.)
Faulin, Emmeline ...	(T.)	Kemp, Catherine Louisa ...	(T.)
Fearnley, Annie Dowling ...	(T.)	Kent, Winifred Ellen Elizabeth ...	(T.)
Fenoulhet, Kate Florence ...	(T.)	Kersley, Elsie Marion ...	(T.)
Ferguson, Mary ...	(T.)	Kettlewell, Ethel ...	(T.)
Field, Florence Eve Wells ...	(T.)	Kirby, Elsie Marguerite ...	(T.)
Fielding, Pauline ...	(T.)	Knox, Betsy ...	(T.)
Flower, Ada May ...	(T.)	Laird, Evelyn Elizabeth ...	(T.)
Ford, Grace Evalyn ...	(T.)	Lancaster, Elsie Ruth ...	(T.)
Forman, Freda Elise ...	(T.)	Leavey, Lillian Kate ...	(T.)
Fowler, Gladys Evelyn Winifred ...	(T.)	Leavis, Ruth Ella ...	(T.)
Freeman, Daisy ...	(T.)	Lee, Ellen Mary ...	(T.)
Friend, Olive F. ...	(T.)	Lepper, Katharine Langley ...	(T.)
Gandy, Eva Alice ...	(T.)	Lewis, Enid ...	(T.)
Gibson, Millicent ...	(T.)	Lewis, Hilda May ...	(T.)
Giddy, Iris Gwyddyn ...	(T.)	Liesching, Merial ...	(T.)
Gilbert, Gladys Violet ...	(T.)	Lightwood, Helena Marie ...	(T.)
Giller, Muriel Christine ...	(T.)	Lloyd-Williams, Mary ...	(T.)
Glenn-Jackson, Kate ...	(T.)	Lockhart, Marjorie ...	(T.)
Glew, Irene ...	(T.)	London, Mabel ...	(T.)
Gold, Marjorie Emma ...	(T.)	Lowndes, Marjorie ...	(T.)
Gough, May ...	(T.)	Lucie-Smith, Violet Beatrice ...	(T.)
Gradwell, Ethel ...	(T.)	Lumb, Doris Marion ...	(T.)
Gray, Doris Nellie ...	(T.)	Malcolm, Gladys Lumsden ...	(T.)
Green, Hilda ...	(T.)	Mallinson, Emily ...	(T.)
Griffiths, Irene ...	(T.)	Manly, Nancy Ruth ...	(T.)
Griffiths, Mabel Kate ...	(T.)	Martin, Ethel ...	(T.)
Griffiths, Muriel Christiana ...	(T.)	Martin, Vera ...	(T.)
Grigg, Thomas ...	(T.)	McGhee, Magdalen ...	(T.)
Grosse, Dora ...	(P.T.)	McIntyre, Lillian Peak ...	(T.)
Hague, Florence Mary ...	(T.)	McKay, Doris ...	(T.)
Hague, Norah ...	(T.)	Marshall, Mary Strange ...	(T.)
Hale, Gladys Rose ...	(T.)	Melvin, Mary Muil ...	(T.)
Hall, Marion ...	(T.)	Mickleburgh, Gladys Maud ...	(T.)
Hall, William Routledge ...	(T.)	Mills, Charlotte Rose ...	(T.)
Hardie, Albert Leonard ...	(P.T.)	Milward, Frances Muriel ...	(T.)
Harris, Thelma Doris ...	(T.)	Mitchell, Janet Charlotte ...	(T.)

IN PIANOFORTE PLAYING—*Continued.*

Mitchell, Marion Keir ...	(T.)	Scott, Marjorie ...	(T.)
Moore, Frances ...	(T.)	Scully, Alice Noël ...	(T.)
Moore, Sara Edith ...	(T.)	Searle, Violet Emmeline... ..	(T.)
Moore, Violetta ...	(T.)	Sendell, Maisie Aileen ...	(T.)
Moorhead, Norah ...	(T.)	Seymour, Frederick ...	(P.)
Morgan, Freda Cecilia Mary ...	(T.)	Shand, Olive Marjorie ...	(T.)
Morrell, Christine Edna ...	(T.)	Sharpe, Irene Deborah ...	(T.)
Moss, Dorothy Clara ...	(T.)	Shields, Betty ...	(T.)
Moss, Dorothy J. ...	(T.)	Shutler, Dorothy Kate ...	(T.)
Moulton, Gladys A. ...	(T.)	Simpson, Frances Gertrude ...	(T.)
Mountney, Flora Frederica ...	(T.)	Sissons, Gladys Harriet ...	(T.)
Murray, Elsie Emmeline ...	(T.)	Size, Renée Léontine ...	(T.)
Neighbour, Mary D. ...	(T.)	Skeates, Ernestine Winifred ...	(T.)
Nield, Olive Kathleen ...	(T.)	Smith, Florence Elsie ...	(T.)
Noad, Muriel Glorie ...	(T.)	Smyth, Marjorie Vivienne Edith ...	(T.)
Nunn, Una Phyllis ...	(T.)	Sparkes, Phyllis Eleanor... ..	(T.)
Oakley, Viera Minnie ...	(T.)	Streeter, Gladys May ...	(T.)
O'Regan, Maud Isabel ...	(T.)	Tallack, Wenzala Irene ...	(T.)
Osborn, Annie Amelia ...	(T.)	Tanner, Ruth ...	(T.)
Page, Edith Elizabeth ...	(T.)	Taylor, Eileen ...	(T.)
Page, Florence ...	(T.)	Taylor, Ellen Anna Leah ...	(T.)
Parker, Maud ...	(T.)	Taylor, Emily M... ..	(T.)
Parkin, Olive Meech ...	(T.)	Tedeschi, Margherita ...	(T.)
Payne, Iris Adrienne ...	(T.)	Tichborne, Muriel E. ...	(T.)
Penny, Grace Ellen ...	(T.)	Tinn, Gladys Mary ...	(T.)
Perkins, Ivy Muriel ...	(T.)	Tomblin, Gertrude E. ...	(T.)
Perrin, Guinevere Marjorie ...	(T.)	Tomkins, Doris Lilian ...	(T.)
Petty, Frances ...	(T.)	Toy, E. Maud ...	(T.)
Phang, Rosalind Edith Agatha... ..	(T.)	Towers, Katharine Gane... ..	(T.)
Picton, Gwyneth ...	(T.)	Tricks, Nancy ...	(T.)
Pirrie, Johanna Mary ...	(T.)	Tubbs, Eileen Alice Burnell ...	(T.)
Pitt, Edna V. ...	(T.)	Walker, Winifred Elsie ...	(T.)
Pulsford, Elsie Gertrude... ..	(T.)	Wallace, James Edward ... (P.T.)	
Quayle, Elsie ...	(T.)	Wallace, Winifred Elizabeth ...	(T.)
Restall, Ethel May ...	(T.)	Ward, Eva Winifred ...	(T.)
Reid, Winifred ...	(T.)	Wardle, Frances Evelyn ...	(T.)
Richardson, Isabella Mary ...	(T.)	Wentworth, Doris Alison ...	(T.)
Richardson, Mabel ...	(T.)	Wells, Muriel Adeline ...	(T.)
Riddington, Mary ...	(T.)	Wilde, Helen Priestnall ...	(T.)
Riddle, Elsie E. ...	(T.)	Wilde, Margaret Langtree ...	(T.)
Riley, Edith ...	(T.)	Wilkin, Laura ...	(T.)
Roberts, Hilda Mary ...	(T.)	Williams, Annie B. ...	(T.)
Robinson, Mary Grace ...	(T.)	Williams, Eluned Alys Llewelyn ...	(T.)
Rodenhurst, Frances Cokayne ...	(T.)	Wilson, Edith J. ...	(T.)
Rogers, Lilian Edith ...	(T.)	Wing, Edith Mary ...	(T.)
Rolt, Dorothy C. W. ...	(T.)	Wolstenholme, Ida Margaret ...	(T.)
Rosman, Mary ...	(T.)	Wood, Doris Mary ...	(T.)
Rowbotham, Winifred Murray ...	(P.)	Wood, Madge Bowker ...	(T.)
Rust, Florence Mary ...	(T.)	Woolf, Henrietta ...	(T.)
Saegaert, Martha ...	(T.)	Woolliscroft, Edith ...	(T.)
Samuel, Lucille ...	(T.)	Worters, Dorothy Margaret ...	(T.)
Sanderson, Ethel ...	(T.)	Wray, Christina Maxwell ...	(T.)
Sanigar, Frances Mary ...	(T.)	Wright, Brenda Sara Farey ...	(T.)
Sansome, Ida Irene ...	(T.)		

IN ORGAN PLAYING.

Taylor, Albert.

IN ORCHESTRAL INSTRUMENTS.

VIOLIN.

Barrie, Dorothy Havercroft	...	(T.)	Newsham, Gertrude	...	...	(P.)
Drew, Jessie Madeline	...	(T.)	O'Beirne, Laurie	...	...	(P.)
Easton, Kathleen Maud	...	(T.)	Richards, Constance Kathleen	...	...	(T.)
Evans, Margaret Bausall	...	(P.)	Petherick, Eveline May	...	...	(T.)
Giller, Esther Margaret	...	(T.)	Searle, Violet Emmeline	...	...	(T.)
Lindesay, Elizabeth	...	(T.)	Wheeler, Norah	...	...	(T.)
Martin, Katharine Ashton	...	(T.)				

HARP.

Morgan, Nancy	...	...	...	...	...	...	(T.)
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IN BAND-MASTERSHIP.

Chandler, Thomas Arthur.	W	Weaver, F. Ernest Augustus.
Hanney, Reginald Chilcott.		

IN THEATRICAL CONDUCTORSHIP.

Newbold, John William.

IN PIANOFORTE ACCOMPANIMENT.

Harding, Ernest Frank.

IN ELOCUTION.

Blaine, Phyllis	...	...	...	(T.)	Newell, Constance Kathleen	...	...	(T.)
Connah, Kathleen Emily B.	...	...	...	(T.)	Popplewell, Olive M.	...	...	(T.)
Craven, Constance Lucy	...	...	...	(P.T.)	Smithson, Laura	...	...	(P.T.)
Kayser, Millicent Joyce	...	...	...	(T.)				

P.T., Performer and Teacher; T., Teacher; P., Performer.

N.B.—SUCCESSFUL CANDIDATES ARE ADVISED THAT, WHEN USING THE LETTERS L.R.A.M. AFTER THEIR NAMES, IT IS NECESSARY TO STATE THE SUBJECT AND CLASS FOR WHICH THIS DISTINCTION IS GAINED.

This leaf to be detached and used as Entry Form.

NO LETTER IS NECESSARY WHEN SENDING THIS FORM AND FEE.

Royal Academy of Music.

METROPOLITAN EXAMINATION.

APPLICATION TO ENTER FOR EXAMINATION.

Name in Full (Please write clearly. If a lady please state Miss or Mrs.).

Home Address.....

London Address (if known).....

Subject for Examination..... Class.....

(This to be filled up by Candidates
in Subjects I., II., III., and VIII.)

Signature of Candidate.....

Date.....

If exemption from either or both papers is claimed, in accordance with paragraphs 6 or 8, pp. 4 and 5 of Syllabus, please state the grounds on which such claim is made (and in the case of paragraph 8) give date of last pass in paper work.

To the Secretary,

ROYAL ACADEMY OF MUSIC,

YORK GATE, MARYLEBONE ROAD, LONDON, N.W. 1.

N.B.—Cheques should be made payable to THE ROYAL ACADEMY OF MUSIC, and crossed. Scotch, Irish and Channel Islands Cheques should be made out for an additional sixpence to cover Bank charges.

If entering for the Examination a remittance of **Five Guineas** must accompany this Form, which must be returned by **20th June** for the **September Examination**, or **13th November** for the **Christmas Examination**. No entry will be accepted after these dates unless accompanied by an extra fee of 5/- per Candidate, and no late entries can be accepted, under any circumstances, after **July 31st** and **November 30th*** in the respective periods.

FOR CHRISTMAS EXAMINATION.—Should the Candidate enter for Singing, Pianoforte or Violin and desire to make a request as to examination before or after Christmas, please write here "Before" or "After:" _____ Christmas.

* Except in the case of Band-Mastership and Theatrical Conductorship.

